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No. 1764 is another Rococo pattern, an imposing conception in blue and white, enlivened with gold.

THIRTY-INCH HAND GOODS.

These are by far the finest patterns produced by the firms.

No. 165 is a very striking device, consisting of alternations of paper mouldings and stiling, with panels containing trophies of flowers. The panels may be had with or without the floral compositions, which are themselves printed in a dozen different colorings, showing highly shaded pictorial effects.

No. 155 is a poppy pattern of splendid proportions, printed in brown and greens. The crown effect is again observable in No. 156, in rich

reds, whites, blues and brown. The same pattern in Oriental colorings is very desirable. No. 157 is an arabesque of scrolls and in soft colorings outlined with gold.

No. 163 is a Watteau design, with baskets of flowers in dainty blues, pinks and greens, and, like the other papers mentioned, has frieze and ceilings to match. Some of these finer designs are produced in flocks.

PRESSED PAPERS.

These are characterized by fine, bold designs, generally all-over enclosures, in high relief. They are single tints, hang splendidly, and are susceptible of special treatment by the decorator.

WALL - PAPER DECORATION.

HEM'S restaurant on West 28th Street is the German-American Delmonico of New York. The various dining-rooms have recently been decorated with some of the most sumptuous designs in wall paper. One of the dining-rooms, in particular, has a modern rococo design on the walls, with a drop frieze which looks like a design

frescoed by hand and specially prepared for the apartment. The prevailing tint is apple green, and there is a green and gold ceiling to match, composed of a large scale-like repeat radiating from four or more centres. The decoration is one of H. Bartholomae & Co.'s new wall papers, and was designed by Mr. Paul Groeber. The other apartments of the restaurant are decorated with equally fine conceptions, and the building, as a whole, is a splendid tribute to the enterprise and originality of the American wall paper industry. We show on the opposite page a new design by H. Bartholomae & Co., in raised applique,

NEW WALL PAPERS BY NEVIUS & HAVILAND.

FOR the pleasure of creating new decorative effects, for the augmentation of the prestige of American wall-papers, and, incidentally, for the enrichment of the manufacturers' purse, each recurring season witnesses a display of form and color more splendid than ever. There are but a few firms standing in the front rank whose goods naturally take the lead in decorative effects, and amongst these the firm of Nevius & Haviland is particularly conspicuous. Let us make mention of a few of the more original designs prepared by these enterprising impresarios of form and color for the coming season, by way of indicating the wealth and variety of the entire line.

EIGHTEEN-INCH MACHINE GOODS.

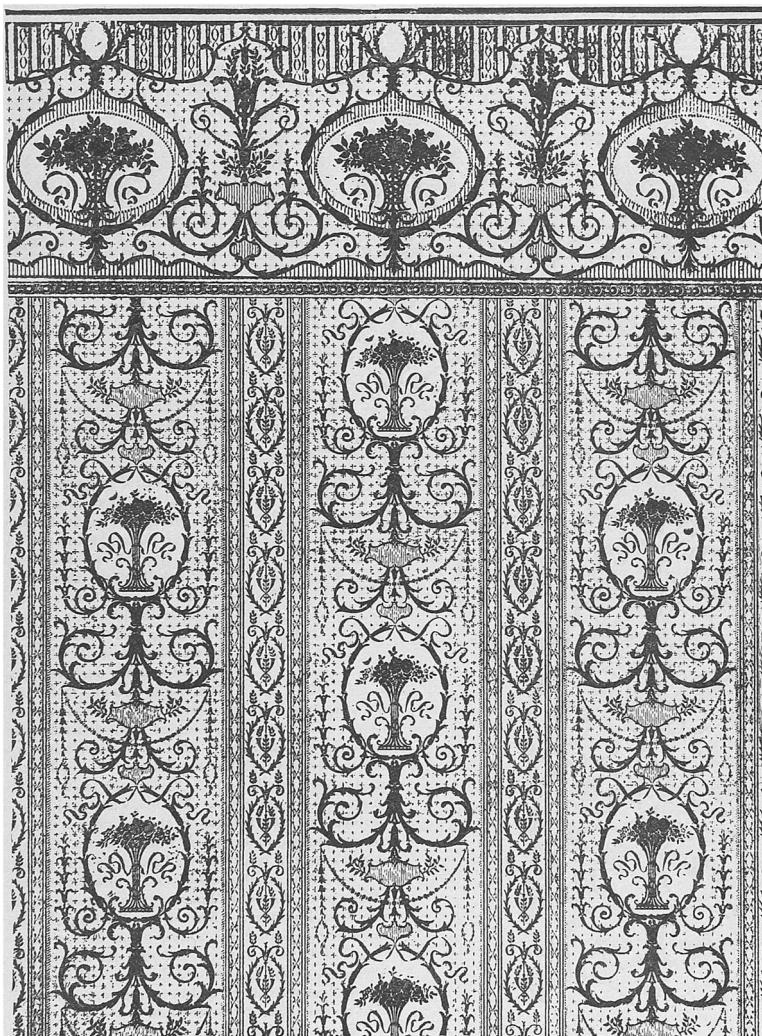
Among the flats belonging to this category are some delightful stencings that are certain of being appreciated. There is a clover pattern full of sprightly grace, with frieze and ceiling to match. An Empire wreath in soft colorings would make a delightful embodiment of modern decorative ideas, for a small apartment or hallway.

Passing over floral sprays and palm leaves, we are fascinated with a *fleur de lis* design in yellow on a dark terra cotta ground, a fine idea for halls and libraries. A bouquet of roses challenges admiration, on account of its life-like treatment, and the same topic on a ground of mica stripes, is doubly attractive. There are quite a number of embossed flats, exhibiting the new lace embossing, designed by the firm for its present season goods. A violet motive in which browns, with a frieze formed with an immense swag of violets, is very fascinating. There is a ceiling to match. In some cases the ground is composed with

stripes of silver mica, with soft tinted bands of color. Other mica striped goods are decorated with minute floral designs in Walter Crane colorings.

Hurrying remorselessly through a dozen or more exquisite devices, we pause at a striped pattern with floral basket effects, and meandering ribbons, stenciled on the golden bands, a delightful idea. For the frieze there is a three-fold swag of stenciled flowers.

In the line of gilt there are rococo conceptions, *fleur de lis* refinements, and violets interspersed with a dash of rococo scrolls in gold,



STRIPED PATTERN IN WALL-PAPER. BY NEVIUS & HAVILAND.

Conspicuous amongst these conventionalities is a hollyhock stripe paper, matched unto a frieze, which fits thereon like a crown. The hollyhocks are arranged in lines radiating upwards. The idea of this conception is that the hollyhocks will form a stiling to panels filled with plain tapestry effects.

A good solid scroll pattern, exhibiting the freest undulations, with frieze and ceiling to match, is the subject of another pattern. There is a fine heraldic lion surmounting a shield, in dull soft colors. An ideal coloring for a library, hall or dining-room. There is quite a demand for light weight ingrains, and on such goods are printed the choicest effects, that are in their way gems of decorative art. Empire wreaths in blue on grey ingrains and wreaths of red and green on a similar ingrains, are excellent combinations. In fact, the stately demeanor of Empire ornament in one color effect on ingrains, appeals very strongly to artistic natures, and it is not surprising to learn that these goods are amongst the most popular of the entire line under consideration. These light-weight ingrains have friezes in fine color effects to harmonize with the plain wall-hangings.

TWENTY-TWO-INCH
MACHINE GOODS.

It is said that royal personages cannot sleep comfortably without being surrounded by Gobelin tapestries, Buhl clocks, majolica vases and such like luxuries, but we venture to say that neither the Shah of Persia nor the Czar of Russia would complain of lack of luxury if they reposed in rooms that were simply decorated with such choice productions as the twenty-two-inch goods manufactured by Nevius & Haviland. There are flats in tapestry colorings and tapestry papers that have been more than once

mistaken for imported goods. These are characterized by strong, rich grounds, and deep-toned colorings. There are silk patterns on embossed silk grounds, distinguished by a feeling of coolness and brilliancy. There is a book of real Monroe ingrains on which are outlined noble compositions, consisting of stained tapestry patterns in the style of Venetian, Renaissance, and heraldic designs, brave with a feudal splendor.

The delight of the eye is one of the joys of life, and when we come to examine the crisp splendor of the leather papers, with their glistening, granulated grounds, either in dark colorings of red, tan, bottle

green, etc., or in the new pale leather tints, as, for example, white enamel and terra cotta, we are astonished to discover that there are still undiscovered worlds, of form and color, in decorative art, that only require the genius of some expert designer, who, like a second Columbus, will show the dazzling scene to our delighted eyes.

HAND-MADE GOODS.

In the hand-made goods, which are produced either in twenty-two or twenty-five-inch widths, are concentrated the greatest originality of form and the most affluent splendor of color. No. 180 is a motive calculated to captivate the fancy of the customer. It is a gold stencilling of Empire devices, printed on deep Empire reds and greens. There is an Empire wreath, which, with the accompanying bands or mouldings, is intended for panel effects. The design is truly Grecian in its simplicity. A magnificent Empire pattern in gold, printed on royal purple, strikes the eye with the same enthusiasm as a melodious, deep-toned bell sounds upon the ear. It

Napoleonic magnificence, of a coronation scene, where he, who was at once man and demi-god, assumes the imperial crown upon his victorious braw.

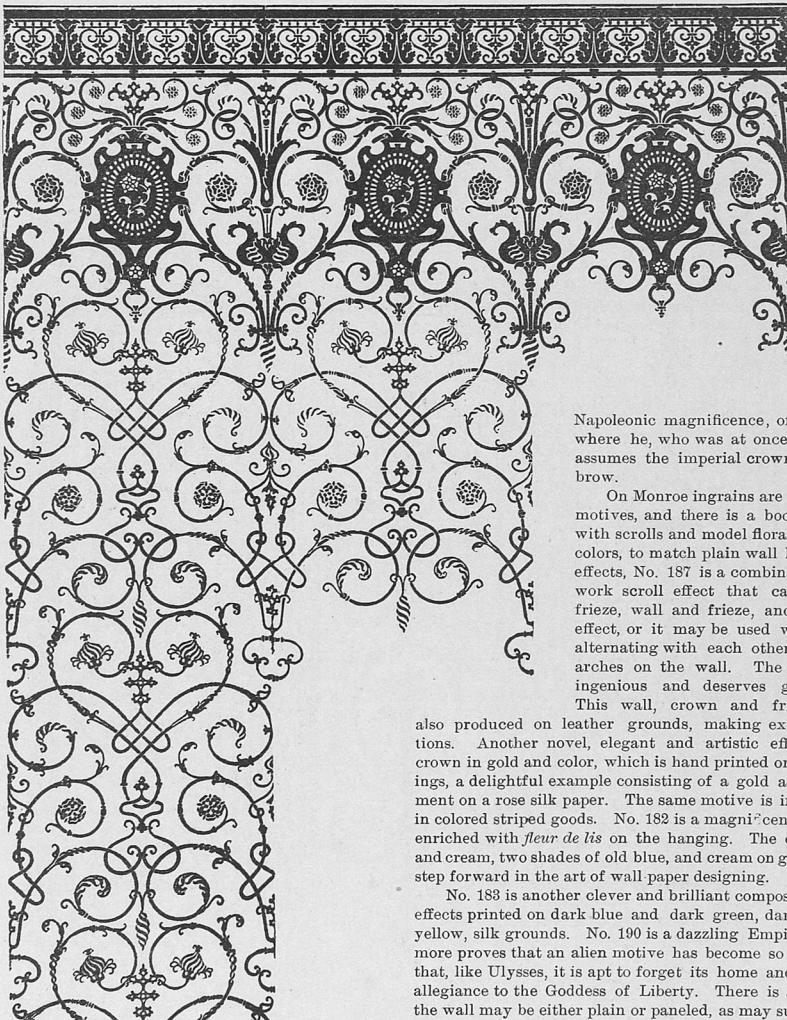
On Monroe ingrains are stencilled the richest motives, and there is a book of Monroe friezes, with scrolls and model floral effects in flitter and colors, to match plain wall hangings. In special effects, No. 187 is a combination pattern in iron work scroll effect that can be used either as frieze, wall and frieze, and upper third, crown effect, or it may be used with all three effects alternating with each other, forming a series of arches on the wall. The idea is particularly ingenious and deserves great commendation.

This wall, crown and frieze, combination is also produced on leather grounds, making extremely rich decorations. Another novel, elegant and artistic effect is the use of a crown in gold and color, which is hand printed on silk machine hangings, a delightful example consisting of a gold and yellow emblazonment on a rose silk paper. The same motive is intensely rich and soft in colored striped goods. No. 183 is a magnificent crown scroll effect, enriched with *fleur de lis* on the hanging. The combinations of blue and cream, two shades of old blue, and cream on greens and buffs, are a step forward in the art of wall paper designing.

No. 183 is another clever and brilliant composition of golden scroll effects printed on dark blue and dark green, dark rose and gamboge yellow, silk grounds. No. 190 is a dazzling Empire panel, which once more proves that an alien motive has become so acclimatized of late, that, like Ulysses, it is apt to forget its home and country, and swear allegiance to the Goddess of Liberty. There is a striped frieze, and the wall may be either plain or paneled, as may suit the luxurious taste that chooses this fine decoration.

Before coming to a final stop, let us call attention to the delightful nursery friezes by Maud Humphreys, entitled "Sub Rosa." The repeat consists of two panels, each containing two attractive children whispering secrets to each other. The block is about sixty inches in length. It is certainly a wide-awake idea for the delectation of the rising generation.

We had almost forgotten to make mention of the new Florentine flocks, and it is well that we have remembered ourselves on this point, for these superb creations are the masterpieces of Nevius & Haviland's decorative productions. Here are flocks printed on flocks, as soft as velvet, and as brilliant as Tyrian purple and other intense colorings can make them. There are Empire patterns, Louis XIV. panels for panel work, etc., and for drawing-rooms, parlors and boudoirs, they are the



COMBINATION CROWN, UPPER THIRD AND HALL DECORATION. BY NEVIUS & HAVILAND.

supreme of elegance. It will be seen, from what we have said, that the Nevius & Haviland wall-papers have a physiognomy all their own, and are invariably in demand by the best trade throughout the country.

WALL-PAPERS AND STENCILLING IN ENGLAND. III.

BY J. R. SPENCE.

I have no sympathy with the common idea that you decrease the apparent height of your room by deep friezes, supposing you do suffer from the optical delusion of losing six inches. Is there not a sense of quaintness and comfort in a room that is low? At any rate, we all feel how pleasant and cosy are the old farmhouses with low timbered ceilings. This sense of snugness is well illustrated at the Chateau of Blois, where the timbered ceilings of the rooms are comparatively low, and are colored a sea green blue, to which is superadded an abundance of colored and stencilled ornament. There is a sense of restfulness and comfort in the two small ante-rooms (having ceilings of a similar character of decoration) which come between the two great halls or council chambers in the Ducal Palace in Venice. The vast pictures by Veronese and Tintoretto in the large halls are wonderful in themselves, but I venture to say they do not express the same quiet decorative fitness as do these small ante-rooms. The same may be said of the suite of small low-ceilinged rooms which were the favorite private apartments of Isabella d'Este, in the Ducal Palace at Mantua.

This palace is by many considered the most magnificent example of interior decoration of the Renaissance. Yet these rooms and their decorations only live in one's memory out of the hundreds of magnificent apartments in this vast palace. I can well imagine the haven of rest they must have been to the daughter of Ferraras, amidst the turbulent magnificence of the Gonzagos. Of course, they have the added charm of low windows and vistas of the Lombard plains. In the Palazzo Rezzonico is a magnificent suite of reception rooms decorated

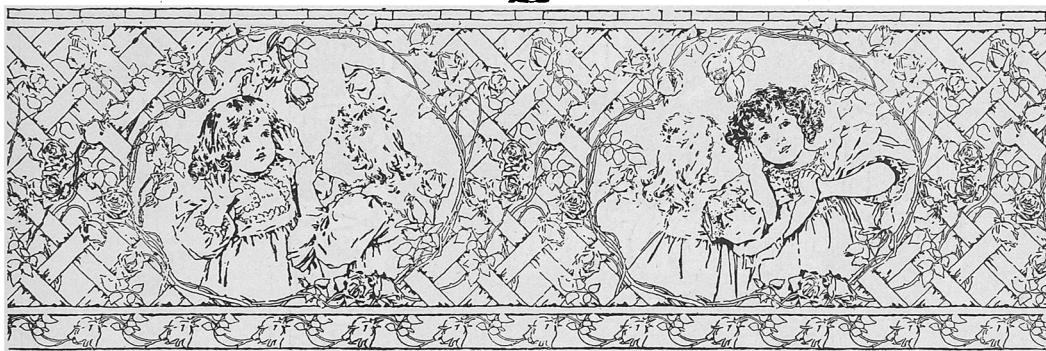
should say, avoid marbled wall-papers, even if a Tadema is outside your means.

The great weakness of English coloring is paucity. There is no reason why our wall-papers should not be fuller and richer, containing more primaries and less dirty tones.

The old Venetians revelled in the fullness of tones; why should we not follow their example, and take suggestions from their source of inspiration, which was the barbaric splendor of Eastern color? We all recognize and admire the redundant richness of color as found in Persian fabrics, Japanese lacquers, and Moresque tiles. If this wealth and brilliancy is a delight in sunnier lands, it should be doubly welcome to us, where grey days are our portion, and the consequent need of the joys of color charm all the greater.

It is an error to think that on a ground of strong color our pictures suffer. If we take care that our areas of color are flat and contain some sense of broad unity in the whole scheme, this will not occur. I mean in the absence of every disturbing or restless detail, such as we find in the elaborately printed efforts to reproduce naturalistic flowers, etc. I feel that these backgrounds may be as strong as you like, if the parts are well balanced, and each color of pretty near the same depth of tone. Gold or black picture frames are a sufficient separation. Besides, these being nearest the eye are made up of moldings, such modelled forms carrying the highest lights and the strongest darks, lift them clearly away from the merely surface color on which they hang. If you place any actual object on the most powerful painted picture, it will always tell as a strong disturbing element.

As the best French painters teach, the accessory, or object to be represented on the first plane, or nearest to the spectator, should carry the highest lights and the intensest darks. Strong lights may be used in the receding planes of the pictures; but, to express their relative relations, the gradations of the shadows must be weaker in degree as distances are expressed.



"SUB-ROSA" NURSERY FRIEZE. BY NEVIUS & HAVILAND.

by Tiepolo; attached to these is a suite of smaller rooms, delightfully quaint and low, showing that the old Venetians had combined with a love of magnificence a true appreciation of the pleasure to be found in a low and shadowed retreat. I by no means deprecate the fine sense of space and magnificence of rooms having large and generous dimensions, but we, who of necessity must live in apartments of small dimensions, should accept their proportions and devise our treatment accordingly, not cherishing the fallacy that good decoration consists of delusions of scale.

All papers used in staircases and other apartments where the light is defective should have their ornament bold and strong, delicate combinations of tones being reserved for rooms well lighted. There is a tradition that all ceilings should be light in scale. Well, many should be, but they may be successful in deeper and richer tones.

Remember the blue of a summer sky sometimes, as a suggestion. Gold on ordinary papers, when perfectly flat, is not always pleasant. The true glory of gold refuses to express itself except on undulating surfaces, where its metallic lustre is developed.

In coloring the surrounding woodwork of rooms, it is a comparatively safe rule to select a tint from some section of the ornament in the wall paper. In selecting wall, frieze and ceiling papers, it is well that the wall-paper should be the darkest in tone, the others ascending in the scale of light, and each having the same tints of color running through, but in varying degrees. This is recommended as avoiding an effect of disturbed harmony; but possessing a color instinct, daring arrangements of contrast may be accomplished with success. I

This constructive method is, therefore, a question of values, so that the assertive expression of a molded form cannot be much weakened by a backing of flat color. Black or gold, even if assertive, is invaluable in any color scheme. No one knows this better than the Easterns, as you will find these two elements playing an important part in all their compositions.

When gold is used, it should be in liberal areas, not in thin strips, which is commonly known as "hatching." A common cry now is that what is termed an "all over" treatment is best; that is, the areas of the details of the design should be nearly all equal, so that no feature should obtrude itself in the design. I am not altogether in sympathy with this variation in areas; the treatment may be rendered quiet in effect by a nearer relationship of tones in the coloring. If certain strong elements in the design assert themselves in horizontal and perpendicular lines, why quarrel with such results, as nearly all fine expression in architecture is obtained by the accentuation of horizontal or vertical lines; triangular assertions of features are certainly objectionable.

I have every reverence for the great designs of the past and its suggestions, and there are certain dignified uniting lines and forms that we may well borrow from the Renaissance, or other periods of ornament, which are invaluable in the expression of vertical or horizontal forms necessary to fill certain decorative spaces, but underlying or woven into such valuable accentuating forms of expression there should be added something of the designer's own individuality or creation. I am sorry to see so much borrowed from the period of the decline of fine styles. (TO BE CONTINUED.)